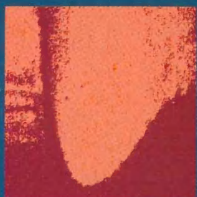


1997  
1998 SEASON  
new music concerts



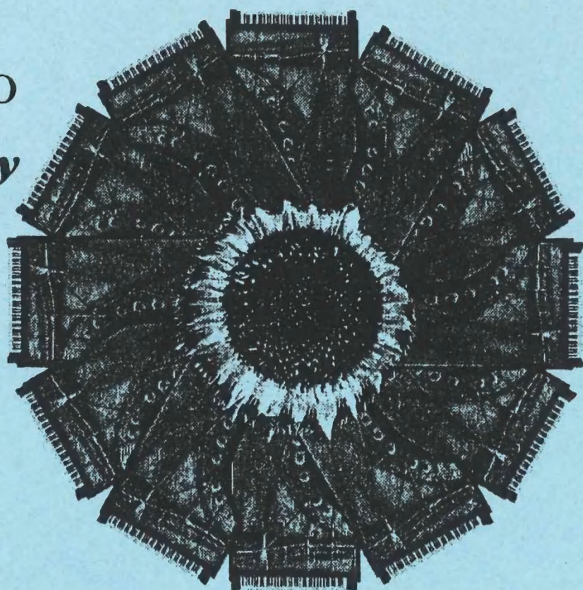
**new music concerts**



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# piano funday



Schoenberg  
emozetichilkin  
antheilermelprevi  
allantutoslawskimepi  
palmerage setie curra  
bergtrittengallanti  
chikireikhipalm  
entengallanti

Anagnosin & Kinnon,  
John Hess, Christina  
Andrew Burashko, Stephen Clarke, Eve Egoyan  
Petrowska, David Swan, Marc Widner & others

Schoenberg  
emozetichilkin  
antheilermelprevi  
allantutoslawskimepi  
palmerage setie curra  
bergtrittengallanti  
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entengallanti

**Sunday, March 15**

**3pm and 8pm**

**2 distinct concerts**

**The Barbara Frum Atrium**

**Canadian Broadcasting Centre**

**250 Front Street West**



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pianos courtesy of  
**YAMAHA**

**Sunday March 15, 1998 / The Barbara Frum Atrium  
Canadian Broadcasting Centre, 250 Front Street West**  
(Portion's of Today's concert will be broadcast on April 12th, 1998  
at 10:05 pm on Two New Hours on CBC Radio Two)

**Programme**  
**Concert I: 3:00 pm**

Colin McPhee (1900-64)

**Balinese Ceremonial Music** (1940, dur. 10')

1. Pemoengkah
2. Gambangan
3. Taboeh Teloe

Marc Widner and Christina Petrowska, duo-pianists

**Colin McPhee** was born in Montréal and raised in Toronto but lived for most of his life in the United States. His compositions, though few in number, have experienced a remarkable renaissance of late. Many of these works were derived from his journeys in Indonesia and are documented in his landmark 1940 treatise, *Music in Bali*.

*This arrangement is an exact transcription of a modern Balinese version, arranged by a certain Balinese musician for the gamelan gong, a large orchestra with gongs and some thirty players... The tone of the gamelan gong is noble and robust, the sonority metallic, sweet, aerial. The pianos must always be played as percussion instruments. Legato must be achieved through pedal. The phrasing is arbitrary, since the Balinese do not stress important notes, but take their dynamics from the drum, which supplies a throbbing rhythmic undercurrent. Unfortunately, it is impossible to interpret the drum-playing on the piano. The arrangement must be considered as a recording only of all the instruments of definite pitch.*

—Colin McPhee (1940)

André Previn (b. 1929)

**Five Preludes for the Invisible Drummer** (dur. 20')

Marc Widner, solo piano

**Marc Widner** graduated with a Master's degree from the University of Toronto, where his teachers included Boris Berlin, William Aide, Greta Kraus and Boris Lysenko. He won a silver medal at the Geneva International Competition in 1975, as well as the first prize in piano at the International Stepping Stones of the Canadian Music Competitions in 1981.

He has been heard as soloist and chamber musician throughout Canada, the United States and Europe, and has appeared with ensembles such as Nexus and the Orford String Quartet. His association with New Music Concerts over the past two decades included the commissioning and first performances of John Burke's *Dreampaths*, John Beckwith's *Études for Piano* and Tim Brady's *Chamber Concerto*. Mr. Widner is presently Director of the School of Music at the University of Sherbrooke.

Arnold Schoenberg (1874–1951)

**Drei Klavierstücke, op. 11** (1909, dur. 13')

François Morel (b. 1926)

**Deux études de sonorité** (1954, dur. 7')

David Swan, solo piano

**David Swan** was born in Saskatoon in 1959. He received his early musical training with Garth Beckett, Denis Matthews, and Robin Harrison, later working with Robert Silverman at the University of British Columbia. He arrived on the national scene in 1976 as winner of the first Eckhardt-Gramatté Competition. This was followed by a trans-Canada recital tour and a debut at the National Arts Centre in Ottawa. In 1978 David Swan represented Canada at the Interforum Festival in Hungary, and the following year he placed first in the CBC talent competition.

After several years of study in the United States, where he received a doctorate from Indiana University, Mr. Swan settled in Toronto, where he has been active as a freelancer since 1986. He has also performed with various Canadian orchestras and recorded on numerous occasions for CBC Radio.



Henry Kucharzyk (b. 1953)

**Also Herd** (1998, dur. 8')

(first performance)

Stephen Clarke, John Hess, Henry Kucharzyk,  
Peter Longworth, Christina Petrowska, David Swan

**Henry Kucharzyk** is both an accomplished composer and pianist. His acoustic, electronic and dance-related works have been seen and heard throughout Canada as well as at major music festivals in Europe and the U.S. He has been in the forefront of contemporary Canadian music for almost 15 years, notably as Artistic Director of the Arraymusic ensemble for five years and founder of the Artifact Music record label. Henry's most recent record release is *Collisions*, a collection of his orchestral dance scores. His recording of John Cage's *Sonatas and Interludes* will be released in the near future. *Also Herd* is a work-in-progress derived from a 1993 composition, *Heard*, which may be played by any group of varied instruments.

## —Interval (ca. 4:30 pm)—

Morton Feldman (1926–1987)

**Piece for 4 Pianos** (1957, dur. 6')

Stephen Clarke, David Swan, John Hess, Peter Longworth

**Morton Feldman's** mature style emerged in the late 1950s with a series of five instrumental pieces called DURATIONS, of which *Piece for Four Pianos* forms a part. In this and the other works of this series, the instruments all read from the same part, gradually falling out of synchronization with each other in a process Feldman described as "a series of reverberations from an identical sound source."

American pianist **Peter Longworth** began his musical studies in Brussels, and after studies at Northwestern University and University of Michigan, moved to Toronto to complete his education at the Royal Conservatory of Music. Mr. Longworth appears often as a soloist and chamber musician and recently toured England and Scotland. He is on the faculty of the Royal Conservatory of Music, and, with violinist Mark Fewer and cellist Thomas Wiebe, performs with The Duke Trio.

Christian Wolff (b. 1934)  
**For Piano I** (1952, dur. 8')

James Rolfe (b. 1961)  
**Discontinuous Probability Fields #4** (1992, dur. 3')

Udo Kasemets (b. 1919)  
**3/7 d'un morceau en forme de poire** (1997, dur. 3')

Stefan Wolpe (1902–1972)  
**Stehende Musik** (1925, dur. 3')

Stephen Clarke, solo piano

**Stephen Clarke** has appeared as soloist with the Los Angeles Philharmonic New Music Group and the Toronto Symphony Orchestra, performing concertos by Tan Dun and Denys Bouliane. He has given solo and chamber recitals in Germany and England. He has a duo with violinist Marc Sabat, and has performed with ensembles such as Arraymusic, the Colorado Quartet, Continuum, and Nexus. Composers who have written for him include Chris Paul Harman, Michael Hynes, Chester Jankowski and Udo Kasemets. In November 1997, Stephen performed the Six Sonatas for piano of Galina Ustvolskaya in a single recital. Recordings include a solo CD of works by Udo Kasemets (for release September 1998, hatArt Records) and chamber and solo works by both Michael Hynes and Z. Cheski Neceski.

John Cage (1912–1992)  
**Piano Music No. 2** (1953, dur. 11')

**Ophelia** (1946, dur. 9')

Andrew Burashko, solo piano

**Andrew Burashko** made his debut at the age of seventeen with the Toronto Symphony Orchestra under Andrew Davis and since then has established himself as one of the most sought-after soloists in Canada. Highly acclaimed for his lyricism, precision and powerful musical intelligence, Burashko has performed with most major Cana-



dian orchestras, including five seasons with the Toronto Symphony. Over the last three years he has performed in every major Canadian city as well as in New York, Los Angeles, Budapest, Copenhagen and Paris. Andrew is heard regularly across Canada on CBC Radio and has recorded for both the CBC's SM5000 and Naxos labels. His debut solo CD of Prokofiev's *Sixth Sonata* and *Romeo and Juliet Suite* will soon be released on the Xylvan label.

John Cage

***Winter Music for Bob Rauschenberg  
and Jasper Johns* (1957, dur. 12')**

Stephen Clarke, John Hess, Henry Kucharzyk,  
Peter Longworth, Christina Petrowska, David Swan  
and special guests

*The [20 loose pages of the] score may be used in whole or part by a pianist or shared by 2 to 20 to provide a program of an agreed upon length. The notation in space, 5 'systems' left to right on the page, may be freely interpreted as to time. An aggregate must be played as a single ictus. Where this is impossible, the unplayable notes shall be taken as harmonics prepared in advance. Harmonics may also be produced where they are not so required. Resonances, both of aggregates and individual notes of them, may be free in length. Overlappings, interpenetrations, are also free. The single staff is provided with two clef signs. Where these differ, ambiguity obtains in the proportion indicated by the 2 numbers notated above the aggregate, the first of these applying to the clef above the staff. Dynamics are free. An inked-in rectangle above a pair of notes indicates a chromatic tone-cluster. The fragmentation of staves arose simply from an absence of events.*

— John Cage

**—Interval (ca. 5:45 pm)—**

George Antheil (1900–1959)  
**Death of the Machine** (1922)

Derek Bermel  
**Three Funk Studies** (dur. 6')

John Cage (1912–1992)  
**Water Music** (1952, dur. 6')

John Hess, solo piano

**John Hess** has had a long and intense involvement with contemporary opera, music theatre and song. For the Canadian Opera Company he has worked on many new productions including the Robert Lepage double bill, *Erwartung* and *Bluebeard's Castle* and most recently the François Girard production of Stravinsky's *Oedipus Rex* and *Symphony of Psalms*. In Toronto John has worked with every company that presents contemporary opera. While associate director of the Music Theatre program at the Banff Centre for the Arts, John was musical director of a large number of music theatre works including Peter Maxwell Davies' *Eight Songs for a Mad King* and Miss Donnithorne's *Maggot* and Michael Nyman's *The Man Who Mistook His Wife For A Hat*. At the Banff Centre John was instrumental in shaping a training program which developed the appetite and skills necessary to meet the stringent demands of contemporary music theatre. Very much in demand as both pianist and vocal coach in all areas of the repertoire, in 1997 John accepted a professorship in chamber music and accompanying at the University of Western Ontario. With his wife, conductor Dáirine Ní Mheadhra, John is Co-Artistic Director of the violently alternative *Queen of Puddings* Music Theatre Company.

Mary Gardiner (b. 1932)  
**Mozaic** (1983, dur. 7')  
Janis Joo, solo piano

Clermont Pépin (b. 1926)  
**Danse frenetique** (1973, dur. 6')  
Brendan Kwong, solo piano



**Janis Joo, Brendan Kwong, Matthew Therrien and Margareta**

**Bozic** (who will be performing later this evening) are recipients of scholarships from the Contemporary Showcase, a project of the Alliance for Canadian New Music Projects.

Matthew Therrien (b. 1986)

**A Tribute to Tolkein** (1997, dur. 8')

1. Music of the Misty Mountains
2. The Hobbit's Day is Spoiled
3. Dance of Dwarves and Other Creatures
4. Riddles in the Dark
5. A Walk in the Dragon's Lair

Matthew Therrien, solo piano

Steve Reich (b. 1936)

**Six Pianos** (1977, dur. 24')

Henry Kucharzyk, Christina Petrowska, Stephen Clarke,  
Peter Longworth, David Swan, John Hess

—Interval (ca. 6:45) —

## Programme

Concert II: 8:00 pm

Marjan Mozetich (b. 1948)

**Apparition** (1978/88, dur. 12')

Christina Petrowska, Peter Longworth, David Swan

**Marjan Mozetich** was born of Slovenian parentage in Garcia, Italy and spent his formative years in Hamilton, Ontario. In 1972 he graduated in composition and piano from the University of Toronto, and with the assistance of the Canada Council he furthered his studies in Italy and England under the supervision of Luciano Berio and Franco

Donati. Early in his career he was active in the avant garde music circles. He co-founded and was artistic director of the contemporary ensemble, Arraymusic. Since 1990 Mr. Mozetich has been residing on Howe Island and is on the composition staff at Queen's University. Currently, he is working on a private commission for a piano concerto in honour of Robertson Davies and a CBC commission for the 1998 Ottawa Chamber Music Festival.

*Apparition* (1978) was commissioned by the new music ensemble, Music Inter Alia, through the assistance of the Canada Council. The score is dedicated to Ann Southam. The group premiered it in Winnipeg on January 29, 1979. Subsequently, it was extensively revised—namely shortened and harmonically simplified—for the ensemble's 10th anniversary concert in 1988. The scoring is for harpsichord, harp and piano, with an option to perform on three pianos. Today's performance is the premiere of the three piano version.

—Marjan Mozetich

Ann Southam (b. 1937)

***Glass Houses*** (1981, dur. 8')

Olivier Messiaen (1908–1992)

***Première communion de la Vierge*** (1944, dur. 6')

Frederic Rzewski (b. 1938)

***Winnsboro Cotton Mill Blues*** (dur. 6')

Christina Petrowska, solo piano

***Christina Petrowska*** has established herself as one of Canada's foremost pianists. A graduate of the Juilliard School, where she studied with Rosina Lhevinne, she has toured widely in Europe, North America, the Middle East and Greece. Recognized internationally as an interpreter of contemporary music, she has premiered hundreds of works written for her by leading Canadian, American and European



composers. Her CBC CD of Glenn Buhr's piano concerto was nominated for a 1995 Juno Award and her performances of Larysa Kuzmenko's concerto have been acclaimed in Winnipeg and Toronto. Ms. Petrowska is also an accomplished visual artist and writer. She is the author of *Opera Illustrated: An Artistic Journey* and *Mr. Rigoletto: In Conversation with Louis Quilico*, both from Captus Press.

Juliet Palmer (b. 1967)

**Circus Dog** (1996, dur. 12')

Gavin Bryars (b. 1943)

**Out of Zaleski's Gazebo** (1997, dur. 12')

John Hess, Rebecca Law, Olga Cherniak, Tara Morton, Andrea Grant, Kara Dixon

**Rebecca Law, Olga Cherniak, Tara Morton, Andrea Grant and Kara Dixon** are graduate students and members of the Collaborative Piano class led by John Hess as a component of the Masters in Performance programme at the University of Western Ontario.

*Circus Dog* is the name of an overly-enthusiastic, but well-meaning dog I knew several years ago. It also alludes to one of the favorite stories of my childhood, "Little Peewee or Now Open the Box". (Perversely, it was the story most likely to make me cry). Little Peewee, the world's smallest dog, loses his job in the circus when he grows to the size of a normal dog. Fortunately, he continues to grow until he is happily rehired as the world's most enormous dog. This suggests a pleasing metaphor for my experience of composing music, a process in which problems can often become their own solutions.

For a composer, the piano is so often merely a means to an end—the blank sheet on which we write. Focusing on melody seemed an apt way for me to rediscover the piano's own voice. I owe a debt of inspiration to many pianists and composers, among them Aretha Franklin, Glenn Gould, Sergio Mendes, Thelonious Monk, Nina Simone and Cecil Taylor.

—Juliet Palmer

**Out of Zaleski's Gazebo**, for 2 pianos, 6 or 8 hands, was written at the end of 1977 and is "out of" an earlier chamber piece called *Poggioli in Zaleski's Gazebo* in which the character of two different fictional detectives (Count Foggioli and Prince Zaleski) are contrasted. Poggioli solved cases by blundering from one solution to another until he happened upon the correct one, while Zaleski was a model of pure ratiocination, never leaving his study, playing an air from *Lakmé* on the harmonium, fingering an Egyptian scarab, and smoking hashish. The perfumed harmonies associated with him are subject to motoric and obsessive repetition, gradually descending in the first half of the piece, and rapidly ascending in the second half. Periodically short cadences from the music of Percy Grainger force a breath of fresh air into the music. The piece was written at a time when I was working in Composer/Performer ensembles with colleagues such as John White and Chris Hobbs with whom I gave the first performance in Belgium in December 1977.

—Gavin Bryars

## —Intermission—

Alvin Curran (b. 1938)

**For Cornelius** (1981–1992, dur. 20')

Eve Egoyan, solo piano

**Eve Egoyan** is a concert pianist trained in standard repertoire, now specializing in the performance of music from the turn of the century and new works. Eve performed the North-American premieres of the Spanish composer Maria de Alvear's two-hour epic piano solo *En amor duro* and *De puro amor* at Toronto's Music Gallery, and *Songs of the East*, a piece for soloist and two Disklaviers by the Japanese composer Masahiro Miwa, in Toronto and again in Kobe, Japan. Canadian composers John Abram, Linda C. Smith, Michael Longton, Ann Southam, Martin Arnold, Allison Cameron and Stephen Parkinson have written works for Eve to premiere. She has recorded solo works by Longton, Southam, Finnissy and Weir, as well as Alvin Curran's work, for broadcast on CBC Radio's Two New Hours. Tonight's performance of *For Cornelius* is of the 1992–94 revised version.



**Alvin Curran** was born in Providence, Rhode Island. He lists Mozart, Gershwin, Thelonious Monk, John Cage, and Spike Lee among his mentors. He studied composition with Ron Nelson and Elliott Carter. His works include solo performances combining recorded natural sounds with voice and various instruments, music for solo piano, and large scale environmental works on rivers, on lakes, in ports and in public buildings.

***For Cornelius** was written in December 1981 just after hearing the news of the accidental and tragic death of the English composer Cornelius Cardew. Cornelius was a visionary and his humane, prophetic powers affected everyone around him. Since my first meeting with him in Rome in 1965 and later through the many collaborations of the MEV (Musica Elettronica Viva) and Cardew's AMM group, his subtle influence has remained with me. For Cornelius is structured simply in three sections—a song, a thundering study on slowly changing harmonies, and a chorale. Though not intentionally made so, this piece may be seen as a tribute to Cardew's own utopian dreams of making 'elitist' music popular.*

—Alvin Curran

Alexina Louie (b. 1949)

***I leap through the sky with stars*** (1991, dur. 6')

Margareta Bozic, solo piano

Witold Lutoslawski (1913–1994)

***Variations on a Theme of Paganini*** (1941, dur. 10')

Pierre Gallant (b. 1950)

***Canonic Variations on a Theme of Mozart*** (1991, dur. 8')

James Anagnoson and Leslie Kinton, duo-pianists

In 1975, New York pianist **James Anagnoson** and Toronto pianist **Leslie Kinton**, who had met as students at the Aspen Summer Music Festival, decided to play a series of piano-duo recitals in New York, Toronto and Rochester. They now concertize throughout North

America, Europe, and Asia. and have been heard repeatedly in every part of Canada, with extensive tours in virtually all provinces. Their recording career began in 1981 with a release of Bartók's own arrangement of *The Miraculous Mandarin*. Since then, the duo has made eight more recordings, including works for two pianos and orchestra. Both artists are presently on the faculty of the Royal Conservatory of Music's newly-formed Glenn Gould Professional School.

Graham Fitkin (b. 1963)

**LOG** (1991, dur. 10')

John Hess, David Swan, Peter Longworth

Stephen Clarke, Christina Petrowska, John Brotman

*Graham Fitkin* was born in West Cornwall in 1963. Following studies with Peter Nelson and Nigel Osborne at Nottingham University he moved to Holland in 1984 to work with Louis Andriessen. A year later he co-founded *The Nanquido Group*, four pianists at two keyboards, and created a series of works for this ensemble. Since then piano music, for both multiple and solo pianos, has formed the central core of his work. *LOG* is one of three works (along with *LINE* and *LOUD*) Fitkin composed for the British ensemble, Piano Circus.



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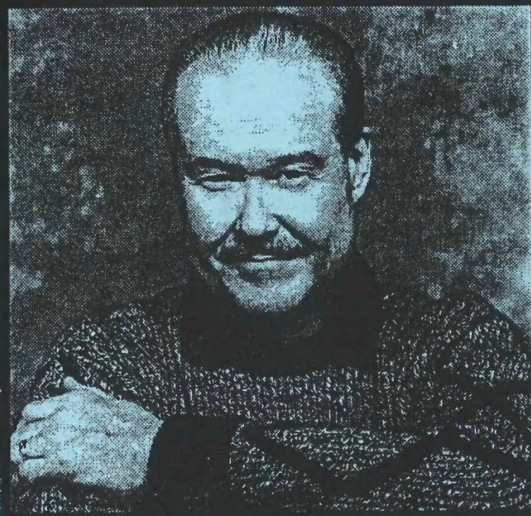


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